

1856
May 23
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CATALOGUE

OF

THE BEAUTIFUL FINISHED

PICTURES AND DRAWINGS

Of that highly talented and accomplished Artist,

JOHN HOLLINS, Esq., A.R.A.,

DECEASED;

TOGETHER WITH HIS

PAINTING IMPLEMENTS,

Comprising Twenty-seven beautiful finished PICTURES—among which are some of the Artist's most important Historical and Poetical Works, displaying that elegance of composition, and rich depth of colour, for which he was so celebrated.

Also, an interesting PORTRAIT of F. R. LEE, Esq., R.A., and some other capital PORTRAITS; a few DRAWINGS, IN WATER-COLOURS, from celebrated Pictures; Engravings; and Italian Books on Art.

The PAINTING MATERIALS, among which is a capital FRENCH LAY FIGURE.

Also, some ARTISTIC FURNITURE:

WHICH

Will be Sold by Auction, by

Messrs. CHRISTIE and MANSON,

AT THEIR GREAT ROOM,

8, KING STREET, ST. JAMES'S SQUARE,

On FRIDAY, MAY 23, 1856,

AND FOLLOWING DAY,

AT ONE O'CLOCK PRECISELY.

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May be viewed Two Days preceding, and Catalogues had, at Messrs. CHRISTIE and MANSON's Offices, 8, *King Street, St. James's Square.*

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CONDITIONS OF SALE.

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- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- IV. The Lots to be taken away, with all faults and errors of description at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE and MANSON not considering themselves answerable for the correct description or authenticity of any Lot.
- V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

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On FRIDAY, MAY 23, 1856,

AT ONE O'CLOCK PRECISELY.

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BOOKS.

- 1 Anatomia per usi dei Pittori *Roma* 1821
- 2 Andrea del Sarto, Pitture a Fresco, incise da Chiari—*plates*
Firenze 1834
- 3 Baldinucci Opere, 5 vols. in 3 *Bassano* 1795
- 4 Boccaccio Il Decamerone, 4 vols. *Firenze* 1819
- 5 Bughini Discorse, 2 vols. *Firenze* 1584
- 6 Bughini Il Reposo di Raffaello, 3 vols. *Siena* 1787
- 7 Bottari Lettere Pittoriche, 8 vols.—*sewed* *Milano* 1822
- 8 Bury, Lady. The Three Great Sanctuaries of Tuscany—*bds.* 1833
- 9 Flaxman's Iliad and Odyssey—*bds.*
- 10 Flaxman's Œschylus—*bds.*
- 11 Flaxman's Dante—*bds.*
- 12 Ghirlandaio Pitture a Fresco—*h.-b.*
- 13 Laborde Itineraire de l'Espagne, 4 vols. *Paris* 1809
- 14 Lanzi, Storia Pittorica, 3 vols. in 2 *Bassano* 1795
- 15 Loggie del Vaticano—*h.-b.*
- 16 Lorazzo della Pittura *Milano* 1584
- 17 Macchiavelli Opere, 10 vols.—*sewed* *Firenze* 1820
- 18 Metastasio Opere, 16 vols.—*sewed* *Firenze* 1819
- 19 Priaux on Paternal Education

- 20 Scrap Book—quarto
 21 Vasari vite de Pittori, 16 vols.—*portraits, calf g. l.* Milano 1807

PAINTING MATERIALS, &c.

- 22 Three carved and gilt Italian frames
 23 An easel ; and a large T rule
 24 Six upright oak standards, on castors
 25 A large easel
 26 A carved high-back oak arm chair, the seat and back stuffed
 27 A frame, and four canvases
 28 A CAPITAL FRENCH LAY FIGURE
 29 Six high-back walnut chairs, with cane backs and stuffed seats
 30 Two canvases
 31 Two drawing boards ; and two canvases
 32 Two canvases ; and stretchers
 33 A small easel
 34 A CHIMNEY GLASS, in oak frame, carved with flowers and arabesques, with projecting top, supported on brackets, and surmounted by scroll work
 35 Psyche and Venus—plaster casts, from the antique
 36 A high six-leaved skreen, one side covered with silk
 37 A throne

ENGRAVINGS.

- 38 A consultation, previous to the æronautic voyage to Nassau, in 1836
 after Hollins, by Robinson—150 *proofs* 150
 39 The Marquis of Huntley, after Hollins, &c. 8
 40 The lithographs from the Frescoes of the Hof Capella, at Munich 44

ENGRAVINGS—*Framed and Glazed.*

- 41 Mount Parnassus, and Heliodorus, by R. Morghen
 42 The School of Athens ; and the Battle of Constantine
 43 La Femme Hydropique, after G. Dow, by Claessens
 44 Mr. Green, the æronaut, after Hollins, by Payne
 45 An etching, by Waterloo ; and the Three Trees, by Rembrandt

DRAWINGS, IN WATER COLOURS, BY J. HOLLINS, A.R.A.

(Copies from Celebrated Pictures.)

- 46 The Reclining Magdalen, after Correggio
- 47 Divine Love, after Titian
- 48 Figures in a court-yard, after De Hooghe
- 49 Judith, after Titian
- 50 A lady and child, after Van Dyck
- 51 Giulio di Medicis, in armour, after Titian
- 52 A lady and knight, after Giorgione
- 53 Three figures, after Giorgione
- 54 The Holy Family, after A. del Sarto
- 55 Giulio di Medicis, after Titian
- 56 A sea shore
- 57 The Martyrdom of St. Apollonia, after P. Veronese
- 58 A concert, after Gonzales
- 59 Roman peasants, on the bank of the Tiber
- 60 A head from Raffaele's Heliodorus—*in chalks* Rome 1825
- 61 Three heads from the Stanze of the Vatican
- 62 A female head, from the same

PICTURES, BY OLD MASTERS.

- M. G. . . . 63 Peasants, smoking and drinking—a pair
- F. Hals, 1636 . 64 A gentleman, in a black dress and ruff, in
a landscape: the background by Van
Goyen
- F. Hals . . . 65 A lady, in a black dress and a ruff, in a
landscape—the companion
- Van Schorel . . 66 The Virgin, in a red dress, embracing the
Infant
- 67 A lady, after Titian: inscribed on the back, "Painted in the Pitti
Palace in 1826, from the original of Titian"

End of First Day's Sale.

Second Day's Sale.

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On SATURDAY, MAY 24, 1856,

AT TWO O'CLOCK PRECISELY.

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ORIGINAL PICTURES, BY J. HOLLINS, A.R.A.

- 68 Dover Cliffs—small
- 69 A view in the Campagna of Rome
- 70 A vase of flowers
- 71 A view on the coast off Dover, with a wave breaking on the pier ;
three fishermen looking out in the foreground
- 72 A Greek boy
- 73 A Roman peasant family, at the arched entrance of a house in the
Campagna
- 74 A sea shore, with a fisherman looking out—small
- 75 A broom girl addressing a lady in a yellow satin dress, seated on a
terrace
- 76 PORTRAIT OF FREDERICK LEE, Esq., R.A., seated on a bank near
a stream, with a book of artificial flies in his hand—half-length
- 77 PORTRAIT OF GIBSON, the sculptor, in a white dress and green
cloak—half-length
- 78 Portrait of Captain Richardson—half-length
- 79 Portrait of Major-General Sir Charles O'Donnell, in uniform—half-
length
- 80 Portrait of Dr. Stainer Clarke
- 81 Portrait of Miss Macdonald, in a pink dress—whole-length.
Painted at Florence
- 82 Gulnare. *A very elegant design, most richly coloured*

83 QUEEN ELIZABETH CONFERRING THE HONOUR OF KNIGHTHOOD
UPON SIR FRANCIS DRAKE, on the deck of his ship, off Green-
wich. *A very elegant composition of numerous figures*

84 GIL BLAS KNEELING BEFORE AURORA. *Full of character and
spirit*

85 JESSICA AND LAUNCELOT GOBBO

Jessica. "I am sorry thou wilt leave my Father so," &c.

Merchant of Venice.

Exhibited in the Royal Academy, 1850, No. 481

87 SHYLOCK'S CHARGE TO JESSICA, Launcelot Gobbo standing at the
door. *Exhibited in the Royal Academy, 1853, No. 9*

88 ANDREA DEL SARTO'S FIRST INTERVIEW WITH LUCREZIA DI
BACCIO DEL FEDE, whom he afterwards married. *Vide Vasari*

89 JULIET AND COUNTY PARIS AT FRIAR LAWRENCE'S
CELL

Paris. "Come you to make confession to this father?"

Juliet. "To answer that were to confess to you."

Romeo and Juliet, Act iv., Scene 1.

*One of the Artist's most important and capital works. Exhi-
bited in the Royal Academy, 1842*

90 TASSO RECITING HIS "JERUSALEM DELIVERED"
TO THE PRINCESS LEONORA D'ESTE, in a landscape.
The celebrated chef d'œuvre

91 LISA PUCCINI AND MINUCCIO D'AREZZO. The
moment chosen for the picture is when Minuccio returns to Lisa
with the first tidings from Pietro King of Arragon, and repeats
to her the stanzas which he had before sung to him. *Vide*
Boccaccio, Giornata X., Novella vii. One of the Artist's most
powerfully painted and richly coloured works. Exhibited in
the Royal Academy, 1838, No. 33

92 THE DOVER FISHERMAN. *A charming work of the Artist*

93 THE YOUNG HIGHLANDERS: scene at Taynnilt, Argyll-
shire. *One of the Artist's latest and finest works*

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